

# The Shakespeare Newsletter

Vol. IV, No. 4

"Knowing I lov'd my books, he furnish'd me . . ."

September, 1954

## Record Breaking Crowds Attest

### Success Of Canadian Stratford

A record crowd of 125,155 attended the 70 performances of *The Taming of the Shrew*, *Measure for Measure*, and *Oedipus Rex* at the Stratford, Ontario, Shakespeare Festival from June 28 to August 28. As was the case last year, a week had to be added to the season to accommodate the enthusiastic audiences. James Mason did not star in the final week because of prior commitments.

The 1988 seat air-cooled tent-theatre was filled daily by a near capacity audience that paid \$392,000 in admissions. In two years the Festival has become a venture handling over half a million dollars.

### Audience Defies Critics

The smashing box office success was accomplished despite early criticism of the leading star, James Mason in *Measure for Measure*, and also of the excessively farcical production of the *Shrew* with its grab-bag costumes and timorous Petruchio affecting bravado, replete with costumes showing him as a chap-wearing, gun-toting cowboy, and later as a Spanish or Mexican grandee. "More Guthrie than Shakespeare" was a widely heard comment with which many agreed. "Slapstick . . . unfortunately . . . excessive" was the way Alice Griffin described the performance in *Theatre Arts*, and twice in one column she was constrained to defend the virtues of the production by using the phrase, "Whether one agrees with it or not." We thoroughly enjoyed the performance with thousands of others-realizing that perhaps Shakespeare "was more honour'd in the breach than the observance."

We saw James Mason in the final performance of *Measure for Measure* when with a season experience he had improved what we had heard earlier was a not-too-effective performance. But there were still signs (Concluded on p. 30, Col. 2)

## 16,000 Audience at San Diego Festival

San Diego's National Shakespeare Festival - the 5th to be held in the Old Globe Theatre - played to near capacity houses during its forty five day season from July 23 to Sept. 5. Excellent press notices filled the 394 seat theatre to an average 90 percent of capacity for a season total of almost 16,000.

Although staging was still Elizabethan in its simplicity, the company departed from its Elizabethan dress tradition in favor of a more varied wardrobe.

### M of V Popular

*The Merchant of Venice* directed by Philip Hanson proved to be the most popular play, with *Twelfth Night* (Patrick Wymark) and *Othello* (Frank McMullan) running closely behind. Actors were for the most part students from many colleges who were awarded a variety of scholarships.

Encouraged by the success of this first repertory program, producing Director Craig Noel plans *A Midsummer Night's Dream*, *Hamlet*, and *Love's Labour's Lost* for the 1955 season.

## Antioch Festival Almost Doubles Attendance

Once again the Antioch Area Theatre has proved the growing popularity of Shakespeare on its open stage at Antioch College, Yellow Springs, Ohio. This year, from June 28 to September 12, almost 37,000 - nearly twice the 1953 total and three times the 1952 total - saw the plays "under-

the-stars" and under the retractable canvas on rainy nights.

Although the nature of the Company makes it impossible to have a fully professional cast, each of the plays had many positive virtues. On the open stage, the plays came to life with a vitality which surprised and delighted the audience.

Arthur Lithgow, Producing Director of the Festival, admirably directed the *Shrew*, *Romeo and Juliet*, *The Merchant of Venice*, and *Othello*. Of the remaining plays, *A Midsummer Night's Dream* was commendably directed by Arthur Oshlag, and *The Tempest* and *The Two Gentlemen of Verona* imaginatively and faithfully produced by David Hooks. Each of the three directors also took leading roles in the plays.

### The Open Stage

The redesigned stage was similar to last year's except that it was lowered to 16 feet, widened to 60 feet, and deepened to 30 feet. The hexagonal upper stage was used as an "above" as well as another entrance and exit. Thus, while the principles of Elizabethan staging were basic, complete liberty was permitted. At Antioch, as at Stratford, Ontario, where the same trend is observant, the ultimate direction seems to be toward that of the Greek semi-circular stage with its enveloping audience.

### The Repertory Roundtable

The daily Roundtable discussions covered a wide variety of academic and theatrical subjects which generated both heat and light. The current controversy over the exact appearance of the Globe has led to statements that we therefore know nothing. Similarly, current critical trends lead to freedoms which operate not within the intention of the author or of the play, but within the intention - shall we say interpretation? - of the director and actor. Thus criticism of any dramatic presentation becomes difficult, if not impossible. To disagree - for example, with Lithgow's opening *Othello* with Iago and Roderigo overseeing the elopement of Othello and Desdemona, or the making of the Capulets into a Moorish family; or of Stratford's Guthrie presenting us with a trembling Petruchio who "acts" brave - is merely to substitute one's own interpretation of the play or the critics' integrity, for that of the actor and director. In our world today the artist is indeed permitted to have his integrity, but there certainly is room for discussion when one artist - or several - start interpreting, not nature, but another artist.

The general level of production, acting, and scholarship at the Antioch Festival remains high and is worthy of the greatest support from the scholar as well as the regular playgoer.

## 14th Oregon Festival Continues Successful

A festive audience totaling 18,476 attended the 14th annual season of plays at the Oregon Shakespearean Festival Association in Ashland, Oregon. The 10% increase over last year's attendance was achieved in spite of extremely bad weather

which caused cancellation of one performance, moving another to a High School auditorium, and playing several in the rain or near rain. *Winter's Tale* played to an audience of 450 in the pouring rain with only twenty-three playgoers leaving their seats.

*The Merry Wives of Windsor* was the most popular play of the series. Reports indicate that the plays were given new life on the Ashland version of the Shakespearean stage. *The Winter's Tale* became a favorite and *2 Henry IV* an exciting performance. Critical disagreement over the interpretation of *Hamlet* materialized as expected, but there was no objection to the three hour and

eight minute presentation of the Folio text. "At Ashland," writes Producing Director Angus Bowmer, "the directors strive to recreate for the 20th century Festival audience, as closely as possible, the aesthetic impact received by Shakespeare's audience at the Globe."

### "Shakespeare in Action"

The Stanford University field course at Ashland was called "Shakespeare in Action." Twenty-three students from all parts of the U. S. met with Professor Margery Bailey for lectures, discussions, demonstrations by professors and professionals, and attendance at rehearsals and final performances. The course will be given again next year.

### "Mine were the very cipher of a function"

Not content with the cruxes in the plays, Ib Melchior found a crux on Shakespeare's tombstone. Presuming that Shakespeare knew how to prepare complicated ciphers, that Shakespeare was at Elsinore, that he had a spare copy of *Hamlet* to bury there, that Shakespeare composed his own epitaph, that he spelled it and capitalized the letters as they appear on an old version of the tombstone (the current one replaced the other about 160 years ago), and that Shakespeare gave express order to have his epitaph cut exactly as he wrote it - or that he supervised its cutting, Mr. Melchior worked seven years in his spare time to decipher the "message."

Deciphered, the tombstone read:

*Elesennre laede wedge ere amleest edeeasen*

Taking away the "obvious nulls," he easily construed this line to read:

*Elsinore laid [in] wedge first Hamlet edition*

So Mr. Melchior went to Elsinore and dug, with the aid of mine detectors, in two wedge-shaped cells - and found nothing. (Cf. *Life*, 37:6 (Aug., 1954), 81-92.)

## Another Festival Breaks Ground

Gilded shovels, green ribbons, attractive actresses, and theatrical celebrities were in evidence as ground was broken at Stratford, Connecticut, for the American Shakespeare Festival twelve acre tract on the bank of the Housatonic River, with its woods to be rechristened The Forest of Arden, was granted by the State which in 1951 chartered the project as a non-profit educational institution. Almost \$375,000 of the required \$550,000 has already been raised.

An apparent bid to satisfy all "tastes" is being made by designing a structure "to conform with Connecticut architecture" and also to suggest the theatres of Shakespeare's time.

Mrs. John Davis Lodge, wife of the Governor, and Katherine Cornell, both turned over shovelfuls of ground on which the Festival will become a "reality", a New York Times correspondent writes optimistically, "next summer." Visitors at the ceremony pledged \$8,500.

### Dr. Leslie Hotson Honored

American Shakespeare scholarship last February received signal honor in the award of the newly-founded Fellowship for research at King's College, Cambridge, to Dr. Leslie Hotson. The competition for the Fellowship, (which has no teaching duties), was thrown open to all men in the world established in any branch of science, learning, or the creative arts. Inevitably it attracted a strong field, some sixty-five applicants. There are no stated requirements of residence, and the tenure of the Fellowship runs from

four to six years. The editor of SNL has ascertained that Dr. Hotson plans to spend the months of spring and early summer of each year in residence at King's, prosecuting his research on the Sonnets and other works of Shakespeare.

Dr. Hotson's award winning *The First Night of 'Twelfth Night'* was published in an illustrated edition in London on Sept. 24. The volume has received the English Book Society's Recommendation for Sept. Macmillan and Company has also published the volume in New York.



## The Shakespeare Newsletter

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### "'Tis very late i' faith"

To all those who sent solicitous notes or even worried about us, we send our thanks. In order to continue publication, we had to change printers and even alter our appearance. With your support in the form of early renewal, patronizing the advertisers, and recommending SNL to your colleagues, students, and friends, we shall continue to serve.

### What Can A Man Believe?

The lively roundtable discussions at the Antioch Shakespeare Festival force one to reexamine basic principles. In a circle where convene young actors, directors, "experts," English professors, private bardolaters, and others who happen along, many shades of knowledge and opinion are expressed.

Not every thing written in the learned journals trickles down to the popular playgoer, but one thing is apparent: most of them seem to be fully aware of the chaos on top. We considered SNL to be in the forefront of the movement toward "Elizabethan" staging (dare we write it without the quotation marks?), and prided ourselves on the little we know about the subject. But we got our editorial ears pinned back at Antioch. "Elizabethan principles? What are they? No one knows! We know that the stage was "open", that's all. We can work out our own ideas. How do you know what Shakespeare did on the inner and upper stages? Or did he have them at all? Scholarship is for the schools. Elizabethan acting? What is that? An actor is an actor. Traditions for the 20th century audience? Do you want us to use boys . . . Elizabethan pronunciation? Come on, be sensible!" Yes, we say, let's be sensible.

Leo Kirschbaum of Wayne University was there - a worthy disputant in any circle. "What we have at Antioch - and at many other places - is the 'mish mosh' school. Use anything if it works." To this we added that where complete license was taken, we saw, not Shakespeare's play, but so-and-so's interpretation. Can we without trepidation take Shakespeare's *Taming of Shrew* and make a farce of it, as Guthrie did? Or is comedy comedy and farce farce?

We have seen each of the three Festivals at Antioch and we know that Director Lithgow's original intention was to utilize "Elizabethan" staging principles in which he assumed the techniques developed on the Adam's reconstruction. But he is no longer sure that that is his intention. Nor does it seem to be the intention at Stratford, Ontario. It seems that conditions have changed and no one knows what "Elizabethan" conditions were.

We do not believe any scholar or regular playgoer expects archaeological "correctness" for the modern audience even if it were possible within our present knowledge. But still we feel it to be a missappropriation to adapt an upper stage and then use it as a perch for a chorus-tableaux of nuns in the last scene of *Measure for Measure*.

Fidelity, indeed! Fidelity to what? What with Dr. Hotson's new arena "theory" (It is no theory to him!) and none of those who have produced the present globification tradition answering him, What is a man to believe?

From the current chaos, scholarship will produce a theory and a reconstruction that may supply other solutions for a while, but an undercurrent of license will prevail on the necessarily practical stage until something definite or definitive is discovered.

Meanwhile Richard Southern has made a composite reconstruction and Dr. Hotson's article supplementing his original "arena stage" article is expanding itself into a book. More of this in a future issue.

## BURNING BRADLEY

McDonald Emslie, Pembroke College, Cambridge

(A contribution to SNL's discussion on the teaching of Shakespeare)

Is there a - perhaps unconscious - nostalgia for Bradley and what he represented? I suspect there is, at least in connection with the teaching of Shakespeare. For instance, after a paper in *The Use of English* (1) had summarized for teaching purposes 'the approach to *I Henry IV* that has been made familiar by L. C. Knights' work, there followed in the same publication a paper containing a Must We Burn Our Bradley plea, which pointed out at least the 'character' approach was eminently teachable and satisfying through, (2). The following extract from it represents the kind of nostalgia I am referring to:

Bradley, after all, gives a Shakespeare which is coherent and satisfying to the mind attuned to the late nineteenth century view of human nature and of art: and it seems very likely that the mind of the adolescent of today does not find that view fundamentally untenable. Certain undergraduates in their first year have told me that even when they can see that in the renaissance a Bradleian interpretation was obviously impossible, they nevertheless find it more satisfying in that it gives them human beings behaving in a way in which they have always thought of human beings behaving.

### Protest Against Bradley

It recently became necessary for Karl Thompson (SNL, IV.3.22) to protest about an alarming extension of Bradley's 'character' approach - the prompting of students to identify themselves with the *personae* of the plays; 'teaching method' was once more the excuse. But for a teacher to descend to such devices in order to 'sell' literature merely indicates some deficiency in the teaching process; and for students to fail to respond to Shakespeare without such salesmanship indicates their unsuitability for that subject. They might instead receive some preliminary instruction to counteract the effects of many film and most magazine stories by stimulating a kind of reading that had behind it something more than a superficial interest in 'what happened next,' and to encourage them, step by step, to read material written above the level of the ready-made daydreams of popular fiction. But simple 'character' study and self-identification (e.g. with Macbeth: see Thompson) only imports into the classroom the reading habits encouraged by such fiction - the 'realist' attitude and the vicarious pleasure of the reader identifying himself with a character in the story. Even if one accepts without qualification the view that Bradley's version of Shakespeare gives the students "human beings behaving in a way in which they have always thought of human beings behaving," then they are being denied the enlargement of their experience that a fuller reading of Shakespeare could give them. And to argue that a Bradleian course on Shakespeare can be most successful with adolescents is beside the point; you could limit their Latin to the first declension and be quite 'successful' as a teacher with it, but they would never be able to read the *Aeneid*.

To be able to read Shakespeare you must be able to read poetry of the kind that Shakespeare's is. (I wish this had been said, obvious as it is, in the paragraphs on *What and How to Appreciate: SNL, IV.3.22*.) You must at least be ready with Johnson to distinguish between the world the audience lives in and the drama world presented to them, and to acknowledge that the poetry is the chief medium for this presentation. You have also to be able to see each play as a moving pattern of *personae* conveyed through this poetic medium, and in addition to be aware that some plays contain themes more centered

in 'character' than others - so that it is permissible, for instance, to concentrate on the kinds of mind represented in *Othello* and *Coriolanus* in a way that is less appropriate when considering *Lear* or *Richard II*. Thus we cannot entirely exclude 'character analysis,' but we should consider what is a valid meaning for the word *character* in the context of the phrase. Bradley didn't use his method upon the comedies and all the histories; would it have been possible to do this and to produce a work as acceptable as his *Shakespearean Tragedy* once was?

### The Proper Approach

I cannot agree with Mr. Thompson's suggested cure because it asks the student to "observe the behavior of Shakespeare's characters as that of other individuals." I was encouraged to do this at school before the war, and spent time balancing up different versions of Prospero - kindly and philosophic old stage-manager (Quiller-Couch), as against Victorian heavy father cum dirty old man (Lytton Strachey): which was the 'real Prospero'? Instead, I should have been made aware why this is the wrong sort of question to ask where something like *The Tempest* is involved. Other hoary problems - the rejection of Falstaff, for instance - have been felt as dilemmas of interpretation because of this over-emphasis on 'character.' Hal's "I know you all" may strike us as a noxious piece of duplicity - if we regard him as a real prince; but, being only one item involved in a certain poetic and dramatic action that we refer to as *Henry IV*, it is pointless to adopt towards him the attitude that we are invited to adopt towards some ideal public presence of real life, such as that sustained by the Duke of Edinburgh. In the world of *Henry IV*, what we should concentrate on is the significance of Hal's changing relationships with other aspects of that world - the court, the battlefield, and the tavern - which have their equivalent generalizations (politics, honor, and the pleasures of the body) and their particular manifestations (the king and the rebels, Hotspur, and Falstaff). This is what is meant above by a pattern approach. (As usual, Shakespeare parallels and reinforces the pattern by detailed aspects of the poetry (3).) With Hal regarded as a component in the totality of a moving pattern, it is a handicap to be pulled up short and to be asked to assess him by standards proper to an individual in real life. He 'stands for' something in the play, in a way real people as a rule, do not. Our Bradley apologists give away their case when they say that their master's limited view of Shakespeare "gives them human beings;" that is all too true, worse luck. The inevitable school-edition note about Shakespeare's alteration of history so as to make Hotspur and Hal contemporaries has one slender justification in the schoolroom; it can be used by the teacher to give an instance of Shakespeare making "a representation of an action" - imposing, that is, a significant pattern upon his raw material by selection, concentration, and distortion.

1. Frank Chapman "Henry IV, Part One." *The Use of English* 5(1953), 12-15.
2. Bertram Joseph "The Problem of Bradley." *The Use of English* 5(1953), 87-91.
3. Some of these were suggested in "Shakespeare: Another Approach." *The Use of English* 5(1954), 174-6.

### STRATFORD—(Continued from p. 29)

that the problem play had been a problem to the cast and its director. The actors seemed over-dressed by Miss Moiseiwitsch, and the blocking of the characters arranged rather for pictorial effect than for acting. In this play as in the *Shrew*, the virtues and faults of the semi-circular - Attic not Elizabethan - stage were apparent. For example, when the Duke gave his Stoic advice to the doomed Claudio,

he moved in a complete 360 degree circle around the seated lover to give each member of the audience an opportunity to hear all the lines.

Yet the 125,000 playgoers are more than mute testimony to the general success of the season in which *Oedipus Rex* was the best play. The carpings of this and other reviewers is leveled at the directors and producers in a plea for greater fidelity and insight than is possible when spectacle and entertainment seem to be the general aim.



Digests of

Critical Reviews

Henry Alden, Librarian, Grinnel College

Halliday, F. E. *The Poetry of Shakespeare's Plays*, London, Duckworth, 1954. 15s.

"What Mr. Halliday has written, in his useful and interesting book, is a popular history of the development of Shakespeare's verse craftsmanship. Verse craftsmanship is only an element in Shakespeare's 'poetry'—in that sense the title . . . is ambitiously misleading—but it is an important element, and does deserve isolated attention . . . To the general reader, at whom it is aimed, . . . [this] book can hardly be too highly recommended. There is more to be said about Shakespeare's 'poetry,' in the deepest and most complex sense, than he says; but what he does say is all sound and true."

Anonymous *Times* (London) *Lit. Sup.*; July 2, 1954. 424.

Mr. Halliday's "attitude is somewhat that of a commentator at the turn of the century . . . He categorizes, he restates the familiar oversimplifications, but he brings us no closer to Shakespeare . . ."

Thom Gunn — *Spec.* 193: 6575 (July 2, 1954), 32-3.

Kokeritz, Helge. *Shakespeare's Pronunciation*. New Haven, Conn., Yale University Press, 1953. \$7.50.

Basing his study "on an exhaustive treatment of the phonological material—rhymes, phonetic spellings, homonymic puns and various metrical indications of contraction and elision—in the plays and poems of the First Folio and all preceding Quarto texts," Professor Kokeritz attempts "from written evidence of more than three centuries ago, to re-hear . . . the speech . . . of William Shakespeare . . . No short review can do justice to [his] achievement . . . in elucidating homonymic puns not previously noted. In his evaluation of the occasional spellings in Shakespeare's text, [he] will . . . not command the assent of all scholars . . . Linguists of the newer schools may regret the form in which Professor Kokeritz has presented his work," using the old basis of the ME sound-system revolutionized by the Great-Vowel Shift.

Hilda M. Hulme — *Mod Lang R.* 49:3 (July 1954), 367-8.

Walker, Alice. *Textual Problems of the First Folio*. Richard III, King Lear, Troilus and Cressida, 2 Henry IV, Hamlet, Othello. (Shakespeare Problems, VII.) Cambridge, University Press, 1953. \$3.75.

Believing "that the copy for more Folio texts than we generally allow was a Quarto . . . corrected by collation with a manuscript" and that we can determine fairly accurately how much in what way such a text has been contaminated, Miss Walker urges us to free ourselves from the tyranny of the Folio text and "if we cannot restore the original readings . . . at least [to] remove errors by amending, choosing and conflating under a strict discipline . . . With *Richard III*, [she] vindicates her thesis triumphantly." Although it is not generally accepted that *Othello* was set up from a Quarto, her arguments "are, I think, conclusive . . . I find it hard to accept [her] view . . . in (2) *Henry IV*," This book is particularly valuable in its careful scrutiny of the various kinds of corruption a Folio text was liable to . . . She is so careful to amend only when error can be proved likely, that we might welcome the plea for freedom so long as we are in her hands." But in view of the small number of editors capable of exercising such freedom wisely, "is it not very dangerous to alter our present conservatism in amendment?"

Philip Edwards — *Mod Lang R.*, 49:3 (July 1954), 365-7.

Biography in brief:

THOMAS BOWDLER 1754-1824

Thomas Bowdler, the Shakespearean expurgator, is by no means forgotten. On the 200th anniversary of his death on July 11, a group of Oxford Scholars paid their respects to his memory at his grave at Oystermouth, near Swansea in Wales.

Bowdler's aim, as his nephew wrote, was to so purify "Shakespeare and Gibbon (Yes, he expurgated Gibbon's *Decline and Fall*, too!) that they no longer could raise a blush on the cheek of modest innocence nor plant a pang in the heart of the devout Christian."

Although educated for the medical profession, the will of his father permitted Bowdler to be a philanthropist and general reformer. He attempted to follow the footsteps of John Howard, the prison humanitarian, and he warned Englishmen against the French and the French resorts. His enthusiasm for literature and morality turned his thoughts to Shakespeare at the beginning of the nineteenth century.

The first *Family Shakespeare* was published, not in 1818 as practically every encyclopedia and reference work says, but in 1807. Twenty plays were then issued in four duodecimo volumes. The *Edinburgh Review* had immediate praise and thought the edition would receive wide acceptance. But the *Quarterly Review* examined it later and declared that "Among the most extraordinary attempts at moral improvement none perhaps is better calculated to excite a sarcastic smile than a 'Family Shakespeare', from which all objectionable passages are expunged." The *Quarterly* "killed Keats" but not the *Family Shakespeare* which went through more than thirteen editions up to 1887 - in various shapes and sizes, and in sets of from one to ten volumes.

Bowdler said he added "nothing . . . to the original text" and this is true in so far as he followed the George Steevens edition; but he did omit "those words and expressions which cannot with propriety be read aloud in a family." Not only sexual indecency but "frivolous" references to the Scriptures called "imperiously for their erasure." When attacked in the *British Critic* for April, 1822, he replied at length stating that his principle called for excision. "If any word or expression is of such a nature that the first impression it excites is an impression of obscenity."

It is widely known that Bowdler's name became used adjectively for expurgating of any kind. It was first used in this manner in 1836. His example was followed in bowdlerization (pronounced to rhyme with *bough*, not *bode*, as widely heard) of the *Bible*, *Don Quixote*, *The Arabian Nights*, and many other classics.

But it has a good effect too. In its new dress more Shakespeare must have been read in the family circles. When Shakespeare became a subject for academic study, a School edition was published in 1863. And Algernon Swinburne said of Bowdler in 1894, no man ever did better service to Shakespeare than the man who made it possible to put him into the hands of intelligent and imaginative children."

Presson, Robert K. *Shakespeare's Troilus and Cressida and the Legends of Troy*. Madison, University of Wisconsin Press, 1953. \$2.50.

This "study is certainly the most detailed comparison to date of the play with the specific works . . . thought to have been [its] sources." Whereas previous scholars emphasized Caxton and Lydgate, Mr. Presson sees Chapman's *Homer* as "the chief source for the siege plot." Despite overstatement, he is often convincing, and Chapman "can no longer be brushed aside as . . . of minor importance," nor can Lydgate's *Troy Book* be any longer considered very influential. Mr. Presson uses his source study to clarify the meaning of Shakespeare's version, and his book "is an important contribution to our understanding of this . . . play."

J. J. Campbell — *J. Engl. & Germ. Philol.*, 53:3 (July 1954), 476-8.

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# Dissertation



# Digest

## COMPLETED DISSERTATIONS

Edited by  
Neille Shoemaker, Baldwin-Wallace College

SHAKESPEARE AND THE CHRISTIAN VIEW OF MAN, Joseph George Milunas, Stanford University, 1954, pp. 378.

This thesis begins by making a study of the Elizabethan concept of Christian principles and ideals as seen in Shakespeare's plays. Certain topics stand out as the most important in Shakespeare's mind. The chief ones are the nature of man, immortality, trial and temptation, and repentance. The plays which were analyzed are *Hamlet*, *Othello*, *King Lear*, *Macbeth*, *Antony and Cleopatra*, and *Measure for Measure*. The procedure in the thesis is not by topics, but rather by separate plays. For instance *Hamlet* is analyzed with the idea of showing Shakespeare's use of several Christian principals. The chief principles found in the play are guilt, repentance, and the necessity to obey God's will. The first and third of these points raises the play above the Revenge Drama and treats it as a Christian Document.

*Othello* is a play of temptation, rather than of jealousy. The hero violated a Christian principle in yielding to it. In the conclusion of the play, Shakespeare made use of grace as a saving principle. For this reason, Othello fell but did not degenerate. Antony, on the other hand, is the hero of degeneration. He engages in internal conflicts and because he negates Christian principles, he falls. The whole play is a picture of two people who violate the Christian universe.

*King Lear*, as the hero, shows use of an opposite principle. He demonstrates the power of Christian regeneration. Lear accepts the idea of a divine ruler and a religious law. *Measure for Measure* makes use of trial, temptation, and grace. The author's conclusion is that Shakespeare's basic idea of the nature of man is Christian.

THE DOCTRINE OF REPENTANCE AS A FORMAL PRINCIPLE IN SOME ELIZABETHAN PLAYS, Dolora Gallagher Cunningham, Stanford University, 1953, pp. 259.

The use of repentance in certain of Shakespeare's plays is more successful than it is in other Elizabethan tragedy. The author first of all discusses the subject of repentance and shows its importance in other Elizabethan drama. It not only had its own set of principles, but followed the prevailing literary doctrines. A major point in the thesis is that when the use of repentance followed these prevailing literary doctrines, the play was generally an artistic success. When it violated these principles, it generally failed artistically. The subject of repentance is analyzed in four Shakespearean and four non-Shakespearean plays, much to the credit of Shakespeare. *Antony and Cleopatra*, *Love's Labour's Lost*, *All's Well That Ends Well*, and *Measure for Measure* are set up against *The Maid's Tragedy*, *The Honest Whore*, *A Woman Killed With Kindness*, and *Philaster*.

TEXTUAL AND CRITICAL PROBLEMS IN SHAKESPEARE'S *CORIOLANUS*, Albert Gilman, University of Michigan, 1954, pp. 271.

Dr. Gilman has dealt with two problems of *Coriolanus*, mislineation and the nature of the play. It is the author's belief that mislineation is not as frequent in the play as most critics have believed and that the causes are generally quite obvious. Dr. Gilman thinks that the Fl lineation is more nearly correct than is generally assumed. The second point, the nature of the play, is presented first through a study of the major critics, and then by the author's own analysis and criticism. Dr. Gilman believes that *Coriolanus* cannot be considered a typical Shakespearean hero. He believes the plays is, first of all, a social drama showing the unfitness of the hero for his role as a political leader.

## DISSERTATIONS & WORKS IN PROGRESS

Edited by  
William White, Wayne University

SHAKESPEARE'S HISTORICAL MYTH: A STUDY OF SHAKESPEARE'S ADAPTIONS OF HIS SOURCES IN MAKING THE PLAYS OF *HENRY VI* AND *RICARD III*, J. P. Brockbank, Trinity College, Cambridge.

The inequalities of the *Henry VI* plays are seen as the outcome of Shakespeare's attempt to make poetic and dramatic order from intractable material. The relationship of character action in *Richard III* is finally made to express that between individuals and historical processes in the Chronicles.

SHAKESPEARE'S *RICARD III* AND RENAISSANCE RHETORIC, Louise E. Dollarhide (Mississippi College), University of North Carolina.

An analysis of *Richard III* against the tradition of Renaissance oratoria, this study undertakes to demonstrate how Shakespeare made use of traditional grammar school material within this play and that he used this material consciously and deliberately because he was working against a living tradition of Richard as a witty king.

LOPE DE VEGA AND SHAKESPEARE, William Heald, University of North Carolina.

An examination of the staging conventions in Spain and England, and a study of selected plays of Shakespeare and Lope de Vega to see how the difference in staging conventions might have affected the dramaturgy. Many of the differences in, say, their treatment of the Romeo and Juliet story were found to be caused by stage requirements.

DRAMATIC UNITY IN SHAKESPEARE: A STUDY OF SHAKESPEAREAN CRITICISM FROM 1780 TO THE PRESENT, Kermit Hunter, University of North Carolina.

This study traces the changing concept of dramatic unity in Shakespeare: a brief survey of Neo-Classic criticism's emphasis on the Unities, the Romantic attitude of unity of impression, followed by the major portion of the dissertation, which consists of tracing various schools and types of criticism as to this one factor of dramatic unity.

DRAMATIC AND RHETORICAL FUNCTIONS OF SENTENTIOUS MATERIALS IN SHAKESPEARE'S PLAYS, H. Grady Moore (Eastern New Mexico University), Texas Tech.

The study attempts an intensive examination of Shakespeare's uses of rhetorical devices, particularly those including any kind of sententious material. Comparisons are being made of his methods in early, middle, and late plays, and of those methods in his comedies, histories, and tragedies. Four broad categories (with a good many subdivisions) have been set up: (1) To characterize, directly or indirectly; (2) To persuade; (3) To exhort or instruct; and (4) To achieve various stylistic purposes.

SOVIET SHAKESPEARE APPRECIATION: 1917-1952, Edgar H. Lehrman (Dartmouth College), Columbia University (Slavic Languages).

Soviet Shakespeare appreciation has been most notable for its: extent (rather than depth); broad use of the stage for popularization; concentration on the political and economic background (rather than on the plays themselves); attempts to organize Shakespeare appreciation through semi-official festivals, and general attempt to approach the plays through Marxism.

## THE SHAKESPEARE INSTITUTE

In discussing the philosophy upon which the Shakespeare Institute is founded, Professor Al-lardyce Nicoll, its Director, pointed out that the "Elizabethan period is so fundamental to English and American civilization" that it deserves a more comprehensive and different kind of attention than it has hitherto received. A great deal of work remains to be done in this field of scholarship which can only be accomplished through collaborative efforts. With this idea behind it, the Institute functions as a research center for the period between 1485 to 1640. It is the collaborative scholarship which distinguishes the Institute from such repositories of learning as the Folger Library, which has vast resources but little collaborative study.

From its beginning in 1951, the Shakespeare Institute has worked according to long-range plans, and its accomplishments have been many. A major plan of the Institute is the gradual completion of its collections. An Institute of this kind could not have come into existence before microfilm. Indeed, microfilm copies of works printed between 1475 and 1640 form one of the basic departments of the Institute library. At the present time, it has one of the largest microfilm collections in this period in England, and the collection is growing rapidly.

Thus far, the Institute has established a chronological index of books printed in England in the period 1475-1640; an index of literary relationships between writers and patrons gleaned from printed dedications and manuscript sources; and it is seeking to complete a chronological survey of Elizabethan drama from 1550 to 1640. These indexes are already in use. Related studies are being made of individual theatres in this period. The theatres studied are the first Globe, the Salisbury Court theatre, the Phoenix, and the Children's Theatres of Blackfriars and Paul's. Dr. J. C. McCabe is writing a comprehensive book on this list. A new edition of the Henslowe Diary by Dr. R. A. Foakes and Mr. R. Rickert is forthcoming. Research is guided by the principle that evidence relating to particular theatres must be closely scrutinized before a synthesis of the general form of the Elizabethan theatre can be established.

As a post-graduate research center, the Institute offers both the M. A. and Ph. D. degrees, conferred by the University of Birmingham. There are no lectures, but four kinds of seminars. 1) Instructional training in Elizabethan paleography, bibliography and the use of original documents. 2) Professor C. J. Sisson's examination of documentary sources; at the moment, a suit between Richard Day (the son of John Day, Elizabethan printer of *Actes and Monuments*) and his step-mother Alice Day, is being studied in order to increase our knowledge of the mechanics and general methods of Elizabethan printing. 3) Professor Nicoll's Drama Seminar which examines Elizabethan plays with particular reference to dating; all the members of the Institute — graduate students, Fellows and professors — take part in this examination of plays. 4) Seminars on the background, contemporary and modern criticism, Elizabethan acting and psychology.

The value of the Institute is two-fold. First, there is a group of twenty or thirty people who are interested in various aspects of the same period and who meet and work together as a unit. This is especially significant when one considers that the Institute brings together scholars from Finland, Japan, France, Belgium, Canada, the United States and England, and that the range of these includes art, religion, literature, social history, theatre, bibliography and biographical research. Secondly, this breadth of scholarly interests in a narrow field helps us to place Shakespeare more securely in his time and more clearly to understand his art.

The Institute grew out of the University of Birmingham Summer School in Stratford which started in 1946. Shortly after this, the Shakespeare Survey came into being.

Report of an interview with Professor Al-lardyce Nicoll, Director of the Shakespeare Institute, by Gerald Ippolito, special SNL correspondent. Mr. Ippolito, a graduate of Brooklyn College, is presently a Ph. D. Candidate at the Institute.



## ✠ The Itinerant Scholar ✠

*At the 11th Annual Renaissance Meeting in the Southeastern States at Duke University, April 23-24:*

### VERDI'S MACBETH

Edward F. Nolan, *University of South Carolina*  
Verdi's *Macbeth* was first produced in 1847. It was later extensively revised for a Paris presentation in 1865.

In the opera Verdi minimizes the importance of other characters and centers attention upon Lady Macbeth, Macbeth and the witches (who are multiplied into three choruses). Lady Macbeth dominates the opera and emerges as a woman more ambitious and more contemptuous of her husband than is her Shakespearean original. She is also more cruel. She does not, for instance, see a resemblance to her father in the sleeping Duncan, nor does she faint when she learns that her husband has killed the grooms. On the contrary, she knows of the murders of Banquo and of Lady Macduff and her children before they occur and does nothing to prevent them. There is less deviation from Shakespeare in the portrayal of Macbeth, though in the early scenes we see more of his bad side and less of his good than in the play. Piave's libretto lacks the literary merit of the play, but it is theatrically effective, and Verdi's music compensates for Piave's defects as a poet.

*At the Shakespeare Institute, Stratford-upon-Avon, in connection with the six-week Summer School in Elizabethan Literature:*

### POETRY AND PHILOSOPHY IN SHAKESPEARE

L. C. Knights, *Bristol University*

However medieval philosophy reached Shakespeare, he does not leave it external to his plays but apprehends and integrates it imaginatively; consequently Shakespeare does not provide any schematized conclusions. The theme of time should be examined in several works from related points of view: time leading to an understanding of growth, time undermining values, time leading to the search for new certitudes. Starting with the sonnets, the "mutability theme" in *2 Henry IV*, the contrast of Greek and Trojan in *Troilus and Cressida*, and *King Lear*, we may proceed to *Macbeth*, in which the hero's fight against the host-guest relationship, against sociability and mutuality, betrays him to the illusory, equivocal world of "unreality" and confuses his "certitudes".

### REAL LIFE IN SHAKESPEARE'S PLAYS

C. J. Sisson, *Shakespeare Institute*

Elizabethan life as it emerges in Shakespeare's plays may be examined in Chancery records which throw light on Elizabethan dialects and conditions generally. A detailed account of Elizabethan medicine is revealed in biographical sketches of such well-known persons as Harvey and Simon Forman; a typical test for insanity may be compared with Malvolio's humiliation at the end of *Twelfth Night*; and the various doctors in Shakespeare's plays are representative specimens of the profession. Related topics—astrology, omens, palmistry, hypnotism, madness, ghosts, fairies, alchemy, magic—may be examined through Shakespeare's eyes. Prospero's art did not embrace those practices which were condemned by the church; Hotspur's mockery of Glendower's magic should be interpreted as principally an indication of Hotspur's recklessness since the existence of magic was not questioned and other characters vouch for Glendower's magic powers.

### SHAKESPEARE'S STAGE

G. F. Reynolds, *University of Colorado*

The theory of an arena-stage must be criticized, since it is not supported by the surviving theatre-pictures. There are difficulties in interpreting stage-directions as one can never be certain what kind of stage they were meant for; and further problems are created by "textual" directions.

The evidence concerning the various parts of

the stage must be examined with particular attention to doors and localisation. We must disagree with the tendency always to put "study" scenes in the inner stage and "chamber" scenes in the balcony. If a scene was really important it must have been played on the main stage. *Antony and Cleopatra*, with its many changes of scene, may be taken as an illustration of the possibilities regarding "sign-boards" announcing the place of action.

*(The foregoing abstracts were prepared by E. Honigmann a former fellow of the Institute.)*

*At the Newberry Library Conference on Renaissance Studies, May 1, 1954:*

### MACBETH AND THE NATURE OF MAN

Paul N. Siegel, *Ripon College*

In *Macbeth*,—the product of the period of agitation over the Machiavellianism of the would-be regicides of the Gunpowder Plot,—the clash between the Christian humanist and the "Machiavellian" views as to what is proper to man forms a kind of running debate and is part of the dramatic texture of the play. Lady Macbeth wins *Macbeth* over to the view in which intrepidity and conscienceless ambition replaces the social feelings as the highest quality of man. *Macbeth*, urging the two malcontents to revenge themselves by murdering Banquo, implies that those filled with murderous vengefulness stand in the front ranks of manhood. When the vanishing of Banquo's ghost brings back the resolution in crime which he thinks of as his manliness, he looks forward to the time when he will cease to be a fearful novice and will become mature, a man, in crime, ridding himself of the bogeyman terrors of the child. At the turning-point of the play Macduff is urged to take action against the murderer of his family in a manner becoming a man. In replying that he "must also feel" his grief "as a man," he indicates that the gentler feelings of pity, grief and love are as much a part of manhood as anger and courage. Because *Macbeth* has repudiated these feelings, not only affronted humanity but Nature herself—the greenery of Birnam Wood—rises against him. Convulsed by *Macbeth* through his violation of her laws, to which men must conform if they are to be true to themselves, she finally ejects him from herself.

### SHYLOCK IN THE CITY OF GOD

Leo Kirschbaum, *Wayne University*

*The Merchant of Venice* is a serious fantasy which presents the conflict of values between a traditional Christian civilization and the alien, Shylock, who is no more an imitation of a real Jew than is Marlowe's Barrabas. Shakespeare's Jew is a combination of Italianate villain, Economic Man, and Puritan—inhuman, hypocritical, and savage. The Christians, on the other side, constitute a kind of religious family. Wealth, to them, is not an end in itself but it means to an end, fellowship and gaiety. Possessing a firm grasp of basic Christian principles, they are not afraid to hazard for the sake of their fellow man. They practice charity freely because ultimately they trust to God's providence. The fourth act is allegorical, a contest between the Old Law and the New. When the Christians have their enemy on the hip, they are demonstrably merciful and charitable.

*At the English Institute, Columbia University, September 13-17:*

### COMPOSITOR DETERMINATION AND OTHER PROBLEMS IN SHAKESPEAREAN TEXTS

Alice Walker, *Welcomb, Bidford*

The urgent need for a survey of printing-house spelling in Shakespeare's day must be stressed. Now that it is recognized that investigation must proceed on the compositor basis and that compositor determination must be taken into account in any analysis of press-work, the time has come when a study of the habits of individual compositors can evidently contribute a very great deal to our knowledge about the

transmission of texts. A broadly-based survey should serve three main purposes. *First*, it should help the bibliographer in the assignment and dating of printed books where other means fail, and might sometimes show whether the first surviving edition was indeed the first or a reprint. *Secondly*, it should establish for the Old Spelling editor the conventions which he must follow in transliterating emendations into the appropriate copy-text spelling. *Thirdly*, it should reveal to what kind of errors a particular compositor was prone and consequently provide valuable evidence as to how far emendation of substantive texts is warrantable. This is, of course, every editor's concern. The different kinds of spelling evidence that should be taken into account are illustrated by special reference to Danter, Roberts and the First Folio.

### McKERRROW'S PROLEGOMENA RECONSIDERED

Fredson Bowers, *University of Virginia*

In some respects McKerrow formulated the textual theory of his *Prolegomena for the Oxford Shakespeare* more in reaction against that of others than as an expression of positive personal ideas. On the other hand he felt the eclectic methods of the Old Cambridge editors to be outdated; on the other, he strongly distrusted the claims for scientific and bibliographical method made by the New Cambridge editor. In his attempt to 'establish the text' of Shakespeare, McKerrow relied excessively on the value of choosing the most authoritative copy-text. This choice is of extreme importance, but it does not end the process of textual criticism except for conservative emendation, as McKerrow believed; hence his reliance was excessive and prevented him from seeing the uses of true bibliographical method applied to textual problems in a manner different from the Wilson guesswork. In his haste to publish *Prolegomena* before the return of his ill-health, McKerrow really limited his thinking only to single-text problems. He had not thought through even these when some fresh authority is introduced in a later derived edition, and he has not begun to consider the theory for dealing with collateral authoritative texts, as with *Hamlet* and *Othello*. As a whole therefore, only the proposals for the presentation of a text and its apparatus in the later chapters can stand up today. The early chapters on general textual theory are seriously incomplete and already dated.

### B. B. C. Shakespeare

The British Broadcasting Corporation has available in the United States a series of excellent recordings of Shakespeare programs prepared for British listeners. We are informed by B. B. C. that "copyright regulations . . . stipulate that our transcripts may be offered only to radio stations for rebroadcast." If SNL readers can induce their local stations to schedule the material, the B. B. C. will gladly cooperate. Currently available are:

*Twelfth Night* - 2 hrs. 12 min. B.B.C. Drama Repertory Co.

*As You Like It* - 2 hrs. Shakespeare Memorial Theatre Company.

*Richard III*, 2 hrs. 41 min. Starring Donald Wolfit.

*Measure for Measure* - 2 hrs 19 min.

*The Tempest* - 1 hr. 59 min.

*All's Well that Ends Well* - 2 hrs. 19 min. Starring Sir Lewis Casson and Barbara Jefford.

*A Winter's Tale* - 1 hr. 48 min.

The program of the 3rd Annual Shakespeare Festival on WNYC (April, 1954) listed B.B.C. versions of *Romeo and Juliet*, *A Midsummer Night's Dream*, and *The Merchant of Venice*, but these are not listed on the latest list. WNYC also transcribed a Comedie Francaise version of *A Winter's Tale*.

Information on the B.B.C. transcriptions may be obtained from Marion Moss, B.B.C., 630 Fifth Avenue, New York 20, New York.





## CURRENT BIBLIOGRAPHY



**Fox, Levi, The Borough Town of Stratford-upon-Avon, Stratford-upon-Avon, Corporation of Stratford, 1953, pp. 168, 10/6.**

This little volume is a handy *vade mecum* for the traveller who would like to have a bird's eye view of 2000 years of Stratford's history and growth. Shakespeare's Stratford had changed little in 300 years previous to his birth. A 1590 survey establishes 217 houses and a population of about 1500. Mr. Fox describes the town as it was in Shakespeare's time, its houses, occupations, government, etc. That it was a pleasantly wooded town is indicated by a 1582 survey which accounted for almost a thousand elm trees and forty ash within the corporation limits. Of the nineteen chapters, only four are specifically connected with Shakespeare, but all are necessary for a complete picture. The section of the volume devoted to Shakespeare gives a brief biography, traces the influence of the Garrick Jubilee of 1769 on the development of the town as a Shakespeare shrine, and presents some anecdotes which bring the book up to the present date. There are fifty illustrations accompanying the text. Mr. Fox, Deputy Keeper of the Records, Librarian at the Shakespeare Memorial Theatre, and Director of Shakespeare's Birthplace, prepared the present volume to commemorate the 400th Anniversary of the granting of a charter of incorporation to the town on June 28, 1553.

**HENRY V, edited by J. H. Walter, Cambridge, Harvard University Press, xlvii, 167, \$3.25. (The Arden Shakespeare, General Editor, Una Ellis-Fermor. Pub. in U. S. April 5, 1954.)**

For those who wish the handiest and most complete edition of the plays in a single volume, the New Arden edition is highly recommended. The type is large, notes, glosses, and variant readings are at the foot of each page in double columns, the introductions are informative and stimulating if not always definitive, and there are appendices of supplementary material. The text is based on the first Folio. The introduction to the present volume explores the diversity of opinions on the character of Henry V with evidence as to Henry's heroic stature being the most credible. The editor is also convinced that Shakespeare planned and wrote a part for Falstaff in the play but that it was removed. It was the opposition of the Brooke family-Oldcastle's descendants - not the absence of Kemp from the Company that led to his exclusion. Later, the insistence of the Queen on a Falstaff sequel overruled the protests of the Brooke family and permitted the writing of *The Merry Wives of Windsor*. Brief extracts from Holinshed are given with enlightening comments. The editor might have translated the Latin citations, parallels, etc., in the footnotes for the benefit of those en with "small Latin" or none.

**ANTONY AND CLEOPATRA, edited by M. R. Ridley, Cambridge, Harvard University Press, 1954, pp. lvi, 285, \$3.85. (The Arden Shakespeare, General Editor Una Ellis-Fermor, Pub. in U.S., June 4, 1954)**

This volume of the new Arden series similar in format to the others, is especially interesting as a study of editing methods. In editing *Henry V*, J. H. Walter rewrote the *entire apparatus* of the volume. But when Mr. Ridley turned his attention to R. H. Case's old Arden edition - which had had eight printings - he was forced to concur with Bradley's original review which declared that it was one of the best in the Arden series. Mr. Ridley has left the body of the work and its notes much as he found them. Yet, punctuation is "drastically revised" with a return to Shakespeare's "dramatic" punctuation. An appendix gives a number of examples, and an extremely sane and valuable explanation of Shakespeare's pointing is given on pp. xi-xviii of the introduction. Indeed, Mr. Ridley's eighteen page Preface to Mr. Case's Introduction should be carefully studied as a guide to editors and readers in general. Mr. Case's own Introduction is reprinted and its comments on dating, sources, etc., are still valid. Most of his introduction is

concerned with the characters of Antony and Cleopatra to which the new editor takes a partial exception in a ten page addition indicating - J. Dover Wilson's comments to the contrary notwithstanding - a not-so-noble Cleopatra. The footnotes are illuminating and the appendices valuable. A twenty-eight page abstract of North's *Plutarch* is appended.

**John Erskine Hankins, Shakespeare's Derived Imagery, University of Kansas Press, 1953, pp. 289, \$5.00.**

This book is "an attempt to show that much of Shakespeare's imagery was derived from early sources, to suggest what some of these sources were, and to trace their influence upon his fund of ideas." Although other books are dealt with, it is mainly an exploration of Barnaby Googe's translation of Palengienus's *Zodiacus Vitae*, a textbook in many Elizabethan grammar schools, of La Primaudaye's *The French Academie*, a very popular summary of scientific, moral, and philosophic knowledge, and of the *Bible* as sources that nourished the "deep well" of Shakespeare's unconscious mind. This reviewer believes that Professor Hankins has established the high popularity of the first two as sources. Of the third there can be no doubt. Many of the verbal resemblances cited are so slight that it is very doubtful that they indicate conscious or unconscious recall even though it is true that once we admit the likelihood of the work as a source we must accept more readily such a possibility for passages drawn from it. Also, although Professor Hankins states that he realizes the dangers of trying to find sources for ideas that were commonplace, he does not always guard himself well against them. Thus he shows that Palengienus and La Primaudaye represent the passions' assault upon reason as comparable to a storm at sea and to a civil war without mentioning that the first image was a favorite conceit of the sonneteers and that the second was used by Elyot, Sidney, and Spenser among others. Nevertheless he presents a sufficient number of parallel passages with close verbal similarities and with the same conjunction of images to gain credence for his thesis. In one chapter, in which he analyzes the use of candles, lamps, torches as a symbol for the divine light within man in *Lucrece*, *Hamlet*, *Richard III*, *King John*, *Macbeth*, and *Othello*, there is the intelligent criticism informed by scholarship which those who are familiar with the author's *The Character of Hamlet and Other Essays* will accept.

Paul N. Siegel

Ripon College

#### Early Review of Hotson's Prize Book

In Zurich, on Aug. 17, 1954, reviewer Alfred Gunther of the *Neue Zürcher Zeitung*, prematurely filed his review of Dr. Hotson's forthcoming volume, *The First Night of 'Twelfth Night'*. A partial translation is presented for SNL readers:

... The most consistently fortunate discoverer and finder among the modern Shakespeare experts, the American *Leslie Hotson*, one of the most productive learned detectives on Shakespeare's tracks, almost every year produces new documents as the results of his archive-searches.

If there is one among the many who endeavor to make Shakespeare's life visible to us who one day may well write the first reliable Shakespeare biography, it will be this man. Every one of his books shows how he proceeds both conscientiously and with the finest instinct, and how far he has already come.

In his latest work, *The First Night of 'Twelfth Night'*, he manages so to depict the original production of a Shakespeare comedy that—in its outlines at least—we can experience it. At the same time (what is more important) he illuminates the origin and the actual background of the work. . . . We sit in the richly-decked and candlelighted Hall, among the greatest nobles of England, with the fairest ladies of the Court, as in an amphitheater. . . . Hotson enables us to see and understand the play with the eyes and ears of the audience on that festive night. It is a masterpiece of interpretation.

#### TO YALE, FOR F1, ALL HAIL!

We did not expect to herald the arrival of our copy of the the Yale University Press facsimile of F1 until the November issue, but the late date of the publication of this number causes us to break our silence.

This handsomely bound volume is a joy to behold. Though made slightly smaller than the original for ease of handling, its seven lines of type to the inch make it large enough for easy reading. (Our Halliwell-Phillipps facsimile has ten lines to the inch.) Side margins are a generous two inches for inveterate commentators, and the paper was made to take ink easily. But the annotating scholar will want the two volume inter-leaved edition also available.

For the thrill of being close to the original, for study, for display, for admiration, for every Shakespearean's library, the volume is a must. We heartily recommend taking advantage of Yale's generous \$2.50 discount for immediate purchasers. You will own the book eventually anyway!

#### SHAKESPEARE EXHIBITIONS

"Stars and Scenes from Shakespeare" is the theme of an exhibit which opened at the Museum of the City of New York on May 26th. Prints, portraits, photographs, playbills, scene designs, costumes worn by famous actors, and drawings and models illustrate twelve plays. In addition to the usual historical materials, special attention was given to the MGM *Julius Caesar* and the recent TV productions of Maurice Evans' *Hamlet* and Orson Welles' *King Lear*.

In conjunction with the Shakespeare Festival at Stratford, Ontario, an exhibition of over a hundred photostatic prints traced the history of the theatre and stage from primitive times to the present. The excellent pictorial survey and the elucidating accompanying captions were prepared by Richard Southern, English theatrical historian.

"While memory holds a seat in

this distracted

globe," you can

enjoy this

brilliant recon-

struction of

Shakespeare's Theatre



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# REVIEW of PERIODICALS

## THE "GROUNDLINGS"

STANLEY GARDNER criticizes a book review in the *Times Literary Supplement* for its "timeworn assumption" that Shakespeare's audiences were illiterate. "The usual corollary" is that he wrote comic relief for "the peasants." But the gravedigger and the porter are "profoundly part of Shakespeare's themes." Evidence like 20,000 copies yearly of *Lyly's Grammar*, writers addressing the poor and humble, and psalms read by the thresher and the tailor indicates that for the most part the English were literate, and that Shakespeare "had an audience worthy of his pen." ["Shakespeare's Audience," *Times* (London) *Literary Supplement*, May 14, 1954, p. 319.]

The reviewer answers that Mr. Gardner missed the point. Elizabethan playgoers were illiterate "compared to the public seeking entertainment today." Shakespeare's audiences responded to his challenge "because their natural taste had not been vitiated" by too great absorption of critical opinion. [May 21, p. 335.]

## THE REAL ARMADO?

In a review article on Maranon's *Antonio Perez*, Salvador de Madariaga reemphasizes the belief first demonstrated by Hume the historian that Antonio Perez, friend of Elizabeth I, Essex, and others was the original of Don Adrian de Armado of *Love's Labour's Lost*. When Moth says, "Crosses love not him," and later when Costard calls him "my incony Jew," the reference must be to Perez' Jewish ancestry. "Everything referring to Armado in this play suggests that the author was steeped in Antonio Perez' letters to Essex, Latin and Spanish." Perez' fondness for referring to himself as Rafael Peregrino is echoed by Holofernes who says Armado is "too peregrinate, as I may call it." Perez often insists on his melancholy, and melancholy is parodied in the play. "The original letters must be fully read to realize how closely the parody imitates the original." The portrait of Armado drawn by the king early in the play and the fact that Perez spent part of his exile in the Court of Navarre are also pertinent. ("The Original of Armado," *Manchester Guardian Weekly*, May 6, 1954, p. 10.)

## A FAIRLY FOUL ARGUMENT

Examining Shakespeare's elaboration of the fair-foul theme in the "Dark Lady" sonnets, F. G. SCHOFF of North Dakota Agricultural College concludes that, having so fully explored the connotations of this theme earlier in these sonnets, Shakespeare found "the fair-foul paradox" so laden with overtones "of evil, so packed with connotations ranging from hard irony to bitter awareness of . . . wickedness" that the line "Fair is foul and foul is fair" would spring naturally from his pen to evoke "the power of illusion and the fatal evil beneath it carried by the three supernal hags" ["Shakespeare's 'Fair is Foul,'" *Notes and Queries*, N.S.I:6 (June 1954), 241-2.]

## HOLINSHED VERSUS THE FAMOUS VICTORIES

Citing the too-much neglected argument (1928) of B. M. Ward that Shakespeare took his design for *I* and *II Henry IV* and *Henry V* from *The Famous Victories*, C. A. GREER educates the following evidence in support of the Ward position: 15 parallels in "General plot and Order," seven of which could not have come from the *Chronicles*; 42 parallels of "Specific Details," only six of which are derivable from the *Chronicles*; and 18 parallels in phraseology, none of which appear in the *Chronicles*. The only material that he finds in common between Holinshed and Shakespeare is "the idea of Hal's ideal nature." Mr. Greer's contention is that if Shakespeare had relied primarily upon Holinshed there would have been a preponderance of parallels between Shakespeare's plays and Holinshed rather than the other way around. Q.E.D. ["Shakespeare's Use of the 'The Famous Victories' of Henry the Fifth," *Notes and Queries*, N.S.I:6 (June 1954), 238-241.]

## "Bare Ruined Choirs"

The line "Bare ruined choirs, where late the sweet birds sang," from Sonnet LXXIII has been engaging the attention of F.W. BATESON, editor of *Essays in Criticism*, in the pages of that journal. In his essay "The Function of Criticism at the Present Time," he spends several pages (III:1 [Jan. 1953] 7-9) attacking the method of WILLIAM EMPSON in his well-known analysis of the line (*Seven Types of Ambiguity*, [2nd edition, 1947] 2-3). Bateson argues that most of Empson's meanings are irrelevant, that the ruined choirs are more likely those of parish than monastery churches, and that the main function of the ruins is to remove the idea of the coming spring from the boughs. Empson agrees with the last point but defends the allusion to the dissolution of the monasteries (III:3 [July 1953] 357-358). Bateson returns to the defense of the parish churches (*Ibid.*, 358-362), to which Empson replies (*Ibid.*, 362-363) that he has no objection to thinking of them "along side my monasteries," thereby enlarging the "general senses of richness of possible reference" of the phrase (his First Type of Ambiguity). CHARLES B. WHEELER points out (IV:2 [Apr. 1954] 224-226) that Bateson's arguments in favor of the parish churches are no more than "a matter of personal taste" and that there is objective evidence which no one has adduced. This is a reference to "a ruinous monastery" in *Titus Andronicus* (V.i), presumably written about the same time as the sonnet. Bateson replies (*Ibid.*, 226) that he feels less confidence in the parish churches than he did, although they "still remain an alternative or secondary possibility." However, he feels that the passage Wheeler cites reduces rather than increases "the probability of 'bare ruined choirs' containing a 'specific reference to the dissolution of the monastic orders.'"

## A MUSE OF FIRE

E. C. PETTET of Goldsmiths' College, London, analyzes "our impression of a pervasive fieriness" in the last four acts of *King John*, where "we can hardly miss the emphatic recurrence of words and images connected with heat and fire." These contrast with "a noticeable group of images concerning coldness" and are realized dramatically in the climactic scene in which Hubert undertakes to burn out young Arthur's eyes. Again, towards the end of the play, we find "another group of antithetical heat and coldness images arising from John's poisoning and fever." Since these images are negligible in Shakespeare's sources, we have here evidence of the workings of his imagination in this play. ["Hot Irons and Fever: A Note on some of the Imagery of *King John*," *Essays in Criticism*, IV:2 (April 1954), 128-144.]

## THE SCOPE OF COMIC REPERTOIRE

FRANCIS FERGUSON compares *Comedy of Errors* and *Much Ado* "with an eye to their theatrical point" in order to demonstrate "the variety and scope of [Shakespeare's] comic repertoire." The former is notable for "its perfect unity of action, plot, and tone"; it asks only that we "grasp the broadly absurd situation, and follow the ingenious fugue of the plot," as simple and perfect as a "geometric diagram." The latter exemplifies Shakespeare's mature interest in "harmonizing . . . complementary perspectives" to present "the ineluctable folly of mankind." It demands of us "a leisurely and contemplative detachment." Both plays "are concerned with mistaken identity, but in *The Comedy of Errors* the mistake is simply a mistake in fact, while in *Much Ado* it is a failure of insight, or rather many failures of different kinds by the different characters," and at the end Beatrice and Benedick, momentarily freed of "their foolish idiosyncrasy," come closer than the other characters "to grasping the whole scope of the comic vision which the play slowly unfolds." A parallel to the lovers groping is found in Dogberry's plodding through the darkness of the night as well as of his mind, but the difference between him and the lovers makes for comedy. The seriousness of Benedick and Beatrice's self-torment and even the painfulness of the Hero-Claudio plot are to be taken in the spirit which the title suggests. ["*The Comedy of Errors* and *Much Ado About Nothing*," *Sewanee Review*, LXII:1 (Winter 1954), 24-37.]

## PLEBEIAN vs. PATRICIAN

KENNETH MUIR of the University of Leeds objects to D. J. Enright's remark in a recent essay on *Coriolanus* (see abstract in *SNL*, IV:3 [May 1954], 28) that the Tribunes are "utter scoundrels." This is the orthodox view, although John Palmer rejected it in his book, *The Political Characters of Shakespeare* (1946). Muir develops Palmer's thesis: "We can hardly expect the Tribunes to behave very scrupulously when their position and the cause of the people are at stake, especially when their social superiors are much more unscrupulous . . . It would be absurd to suggest that Shakespeare was on the side of the Tribunes, but he saw both sides more clearly than some of his critics." However, "Coriolanus and his friends are given better poetry . . . and the poetry often enlists our sympathies for a character we should otherwise dislike." ["In Defence of the Tribunes," *Essays in Criticism*, IV:3 (July 1954), 331-333.]

## AN IRONIC JEREMIAD

NORMAN NATHAN of Utica College (Syracuse University) argues that the speeches of Duncan and Banquo in *Macbeth* Liv.28-33 would reflect quite clearly to anyone in the audience familiar with *Jeremiah XII* the ironic implications as Duncan "plants" the wicked Macbeth. He also points out the parallel between the positions of Banquo and Jeremiah relative to the forces of evil. ["Duncan, Macbeth, and Jeremiah," *Notes and Queries*, N.S.I:6 (June 1954), 243.]

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## Review of Periodicals

### "THE TRUE ORIGINALL COPIES"

As a basis for his contention "that it is in the Folio and not in the Quartos where we have to look for" Shakespeare's "True Originall Copies," RICHARD SLATTER lays down the following structure: (1) A theatrical company had only two copies of a play, the "Author's Autograph" (AA), and the Stage Book" (SB). (2) No extra copy for the Stationers' Register since the Wardens were concerned only with "the legal claim on which the application for an Entry was based," the entry being for the purpose of preventing unauthorized printing of the text. (3) No spare copy was necessary "for the Master of the Revels"—whose license was appended to the SB, against which specific performance would be checked. (4) "Of a Shakespeare play two scripts were in existence—the AA and the SB." (5) A play would be published from SB if the play were not in repertory: other wise from AA, since SB had to be on hand (it had the license attached). (6) If the publisher were handed the AA, he might go to the expense of having it transcribed, or have the text printed direct from AA. On this basis, Professor Slatter builds cases for *Lear* (Pide Bull Q) being printed direct from AA; for *Hamlet* Q1 being printed by its legal owners from a fraudulently obtained text, and for *Hamlet* Q2 being printed by the same owners from a transcript of AA. On the basis of the theory thus set forth, Professor Slatter sets up the following categories: "(A)" *Plays that appeared first in the Folio* using SB (*Macbeth*). "(B)" *Plays that appeared first in Quartos* (I) *printed illegally*" (*Romeo and Juliet*); "(II) *printed legitimately* (a) from" SB (*Merchant*), "reproduced in the Folio," (b) from AA "(I) by way of printing-house transcripts" (*Hamlet* Q 2) and (2) directly, using the *Author's Autograph* as 'copy'" (*Lear*). ["The True Originall Copies' of Shakespeare's Plays—Outline of a New Conception," *Proceedings of the Leeds Philosophical and Literary Society*, Literary and Historical Section, VII, Part I (July 1952), pp. 31-42.]

### HENRY IV AND THE TWO-PART PLAY

"The unity of [*Henry IV*] is that of a diptych," writes G. K. HUNTER, "in which repetition of shape and design focuses attention on what is common to the two parts." These parts have not the unity and continuity seen in them by Dover Wilson and Tillyard, but they possess more of a paralleling of incident and meaning than Shaaber and Cain acknowledge. This paralleling is similar to that employed in the two parts of *Tamburlaine*, Chapman's *Byron*, and Marston's *Antonio and Melida*. If one compares the third and fourth scenes of Act II in both parts of *Henry IV*, one notes how Shakespeare through structural repetition suggests the difference between a world in which Hal and the king's forces must struggle for victory and one in which neither can be seriously threatened. [*"Henry IV* and the Elizabethan Two-Part Play," *Review of English Studies*, V:19 (July 1954), 236-48.]

### Braggart Falstaff and the Tradition

Great English comedy could never have developed from English models alone, since comedy in the moralities tended toward primitive farce and horseplay rather than more significant satire, writes D. C. BOUGHNER. It develops rather as the activity of the local Vice falls "Within the pattern of Continental comedy." Even in the earliest extant moralities the Vice is more comic than sinister. His role was enriched, at the expense of that of the Virtues, throughout the 15th and 16th centuries and often combined with that of the stock braggart deriving from the ancient *miles gloriosus* and the English *caballarius*, or braggart knight. The tradition of the swaggering gallant can be traced from the Latin *Pyrgopolinices* to Jonson's *Brisk* and that of the boasting soldier from Latin comedy to Falstaff. The moralities show us many comic characters and situations which suggest the face-saving tricks of Pistol and Falstaff. ["Vice, Braggart, and Falstaff," *Anglia* LXXII:I (1954) 35-61.]

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### ILL BLOWS THE WIND

ALVIN B. KERNAN of Rensselaer Polytechnic Institute analyzes "a sea-wind-tide figure" as "the comprehensive symbol in 3 *Henry VI*." The central image of a storm at sea emphasizes the "meaningless deadlock . . . of the internecine war . . . so violent and yet so empty of any moral value." The very formlessness of the play is given meaning by the recurrent image: "the nature of civil war . . . has no more proportion or structure than a storm at sea."

"Curiously enough, *The True Tragedy of Richard Duke of York*" almost completely lacks parallels to the passages in which the image occurs. Every other pattern of imagery is substantially present in that version of the play. This fact, together with other considerations, reopens the question of the relationship between the two versions. Any theory of that relationship must account for "the absence of the sea-wind-tide pattern" in *The True Tragedy*. ["A comparison of the Imagery in 3 *Henry VI* and *The True Tragedy of Richard Duke of York*," *Studies in Philology*, LI:3 (July 1954), 431-442.]

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### A POSSIBLE 3 HENRY VI SOURCE

It is the suggestion of JOAN REES of the University of Birmingham that the immediate source of the father-son episode in II.v of 3 *Henry VI* is not Hall's *Chronicles*, but the Eubulus speech in *Gorboduc* (V. ii. 180 ff.) describing the horrors of civil war "with vivid imagination to an audience apprehensive of the possibility of civil war: it contains (1) more of the Shakespearean elements, (2) 'double episode of father killing son' and vice versa, (3) idea of both acting in ignorance; it emphasizes the personal tragedy; and the *Gorboduc* passage context is 'close to the theme of the *Henry VI* trilogy.'" ["A Passage in 'Henry VI,' Part 3," *Notes and Queries*, N.S. I:5 (May 1954), 195-6.]

### STOICISM IN KING LEAR

KEITH RINEHART finds in Stoic morality the easily recognizable moral background necessary to the dramatic creation of the ideal world of *King Lear*. Cordelia is the personification of the Stoic moral order, emphasizing duty and appealing to reason. Upon her benevolence and endurance "the span of the moral order . . . is completed." In her there is no "Christian submission of humility—and she fixes the play's 'background of Stoic morality.'" The concept of nature advanced by Lear and Gloucester and perverted by Edmund and Goneril and Regan is likewise Stoic, in all three of its interdependent meanings: (1) cosmological, (2) moral, and (3) psychological. The tragedy occurs when "the Stoic emphasis on the prime importance of morality and . . . of universal order in relieving the good" is violated. In terms of this Stoic background, Edmund is the symbol of evil arising from "a mistake of reason"; Goneril and Regan of the evil arising from "malice aroused by . . . evil passions"—subordinate symbols of evil. Kent and Edgar are contrasting subordinate symbols of good: Kent as personification of the virtues of duty to the ruler, Edgar of filial duty and endurance, both of the central Stoic virtue of Justice. In this view, Cordelia, Kent, Edgar, Edmund, Goneril, Regan are "flat" characters designed "to establish the moral background," while Lear and Gloucester are "round" symbols of mankind. The "moral focus" of Lear and Gloucester—from rejection of their children as bad, to acceptance of them as good without understanding the *why* of their acceptance, "lies within a world of Stoic philosophy, an ideal world familiar to the audience of the play." ["The Moral Background of *King Lear*," *The University of Kansas City Review*, XX:4 (Summer 1954), 223-28.]

### HAMLET'S LOST VALUES

LESTER G. CROCKER of Goucher College contributes a very searching and revealing study of some of Hamlet's problems in his *"Hamlet, Don Quijote, La Vida es Suenos the Quest for Values."* In the three works he finds relationships, similarities, and contrasts which "take on significance, reflecting light from one work upon the other, and finally upon the intellectual outlook and preoccupations of the time." All of these works are concerned with the problem of evil in men which, concretized in deeds of injustice, becomes a key to the heroes' actions. Each work is concerned with a view of reality, and the cosmic status of mankind. The three heroes are self-centered and self-analytical, concerned with their own problem, soul, or glory. Their involvement in tragic dilemmas submits all three heroes to the psychological malady of modern man, anguish, or anxiety. Their relations to reality become abnormal because the heroes are not adapted to the real world. Lastly, Crocker suggests that Hamlet and Don Quijote (but not Segismundo are both failures of the intellect at grips with life. "Hamlet," he says, "is a man who has lost his values, which he had derived from a concept of reality, and can find no acceptable substitute, no course of action that will satisfy the requirements of his intellect and heart." (*PMLA*, LXIX:I (March 1954), 278-313.)

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